Avant-Garde Cinema
Fall 1980

rocky mountain film center

All screenings will be on Mondays at 8:00 p.m. in Fine Arts N141. Admission is $1.25.

1. September 22

Man With a Movie Camera
& Entr'acte

Entr'acte, France, 1924, Rene Clair, 22 min., B/W, silent.

"While both (Clair's Entr'acte and Bunuel's Un Chien Andalou) were made to a large extent for the purpose of offending the audience, Clair's picture took the direction of joyous apparent nonsense...Both films strive to make their watchers see in new, unwanted ways. In Entr'acte, Clair constructs a narrative virtually free of plot, using it to force us to experience visual conflict..." (R.C. Dale)

Man With a Movie Camera, U.S.S.R., 1929, Dziga Vertov, 67 min., B/W, silent.

"Man With a Movie Camera is ostensibly a documentary of Soviet life, covering the working day, birth, marriage, recreation, death. It is also one of the most complex and experimental works in film history...Vertov identified the camera lens with the human eye. He believed that like the eye, the camera has the power to see everything and go anywhere...the protagonist or hero is in fact the camera, which is actually shown throughout...(Also) Vertov questions the very nature of film 'reality' by continually disrupting what has been established as real." (Albert Leong)

"(Man With a Movie Camera) is about the range and advantages of cinema for a society's self-awareness as a collective mechanism." (P. Adams Sitney)

2. September 29

Andrej Zdravic in Person

Andrej Zdravic was born in Yugoslavia. He first worked as a disc-jockey and sound engineer from 1969-73. He came to the U.S. in 1974 and studied film at SUNY, Buffalo. Carmen Vigil writes of Zdravic's work, "I was impressed with his directness and lyricism--which for me made his show one of the freshest film experiences of recent years...his work exists quite outside the current tendency toward purely conceptual concerns whereby the theory is more important than the work...The film which most impressed me was Phenix, a documentary of the film-maker's father performing plastic surgery on burn patients. This subject he handles with such sensitivy that the difficulty of the imagery is seen rather monumentally..."

Jonas Mekas wrote, "I have never seen any of Zdravic's work before, but what I saw last Wednesday left me so intrigued that I am anxiously looking forward to seeing more of his work. I saw part of his surgery room film, shot in Yugoslavia. It has an extraordinary visual and emotional power."

This evening's program will include: Phenix, 1975, 15 min.; Breath, 1976, 9 min.; Carbon Arc, 1976, 9 min.; New York Studies, 1977, selected portions. Super 8 films: Via Sound, 1978, 24 min.; Dom, 1979, 19 min. All films but one are sound.

3. October 6

Hart of London
& The Fur of This Animal

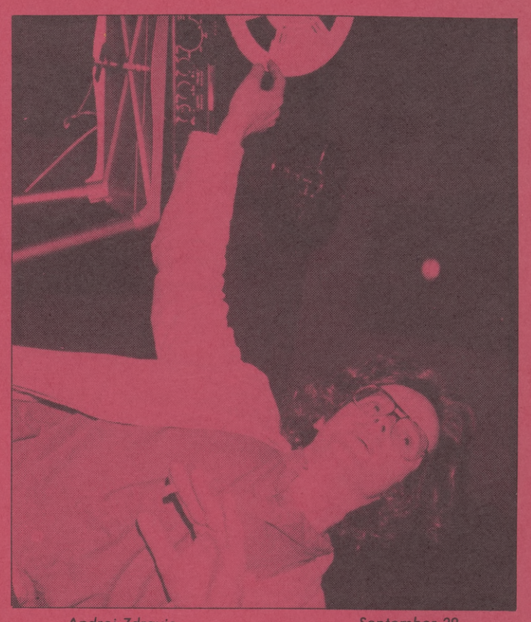
The Fur of This Animal, 1979, Gary Doberman, 22 min., color, silent. No description available.

Hart of London, 1970, Jack Chambers, 84 min., color, sound.

"Perception is a sensory communication that occurs at a primary level between organisms; through the skin to the core and back through the skin again into the exterior world. Hart of London is that kind of film."

"Jack Chambers is one of Canada's most famous and greatest living painters...his films do not arise as an adjunct to his painting...but rather, Jack Chambers has realized the almost opposed aesthetic of paint and film and has created a body of moving pictures so crucially unique as to fight paint buffery...The fact is that the four films of Jack Chambers have changed the whole history of film...in a way that isn't even possible within the field of painting..." (Stan Brakhage)

"Back and forth, between life and death, the film creates a 'real' view of the world around and, gradually as the real comes into focus, there develops an almost subliminal theme of the Hart of London--a deer which was trapped and killed in downtown London in 1954. In the 2nd part the images become symbolic of the pursuit and death of the deer..." (J. Chambers)



Andrej Zdravic *September 29*

Jack Smith *October 27*

4. October 13

Len Lye Films in Memorium
Introduction by Stan Brakhage in Person

This program is an homage to the late Len Lye who died this year. Stan Brakhage knew Len Lye, worked with him on a commercial film and had several conversations with him. Brakhage feels indebted to Len Lye for the inspiration of his work and his person and would like to honor his life at this program in memorium.

The following quotes are from an article by Roger Horrocks on Len Lye: "Len Lye is not only one of the pioneers of the 'direct film' technique but also a highly original painter, kinetic sculptor, writer and theorist...The first aim of a 'motion artist', as he saw it, was to master the 'body English', to empathize with animals, objects, fluid movement, and even weightless activity...he was concerned with the problem of how such feelings could be projected into the world."

From an interview with Len Lye and Bob Del Tredici: "If ever I was doing a shape or an image which I had seen something like it...I'd quit. I don't want to think of anything, I just want to let an original image that is purely visual, has nothing literary in its making...We haven't learned how to pay homage to the godam magic of individuality...We want to devise our own myths now...and go with the marvelous inheritance of evolution we've got under our fingernails."(LL)

A partial listing of the films in tonight's program: Colour Box, 1935, Kaleidoscope, 1935, Color Cry, 1952, Rhythm, 1957, Free Radicals, 1958, Particles in Space, 1979. All films 16mm, color, sound, approximately 4 minutes long each.

5. October 20

The End & White Heart

The End, 1953, Chris MacLaine, 35 min., B/W & color, sound.

Chris MacLaine was a poet and filmmaker who lived in San Francisco in the early 1950's, at the beginning of the Beat period. The End is a meditation on suicide. This theme is paralleled in several ways in the film: through the editing, the narrator's addressing the audience and six people presented on the last days of their lives.

White Heart, 1976, Dan Barnett, 52 min., color, sound.

Dan Barnett was a student of philosophy of language when he began making films in 1966. He currently teaches filmmaking at Mass. College of Art in Boston. "This film is rooted in, derived from, and speaking about solipsism and a vagrant point of view...The map of forces that have pushed the vantage point from here to there over the course of and in relation to the pictures and sounds. A tracing out of myself derived from a way of paying attention to myself..." (D.B.) White Heart represents an entirely new structuring principle in film...it is composed of the wounds of language, some humorous, like a scraped knee and some terrifying, like a broken and disassembled brain." (Ellen Saslow, Visions)

6. October 27

Jack Smith in Person

"From the mid-1960's on, Jack Smith--best-known as the director of Flaming Creatures (1962-63), a key work in the American avant-garde film--has astonished New York audiences with a series of highly influential performance pieces." (J. Hoberman) His recent appearances include film and his own interaction in person through sound track and other means. His theatre pieces and films can be described as a constantly breaking-down ritual/rehearsal in what Robert Rauschenberg once called "the gap between art and life."

Orchid Rot of Rented Lagoon, a theatre piece, seemed the fulfillment of two esthetic dictums found in one of Smith's early Film Culture essays: "The more rules broken the more enriched becomes the activity as it has had to expand to include what a human view of the activity won't allow it not to include." (J. Hoberman)

"Could art be useful? Ever since the desert glitter drifted over the burnt-out ruins of Plaster Lagoon thousands of artists have not pondered and dreamed of such a thing, yet, art must not be used anymore as another elaborate means of fleeing from thinking... Let art continue to be entertaining, escapist, stunning, naturalistic, and glamorous--but let it also be loaded with information...thus you would have Tony Curtis and Janet Leigh busily making yogurt; Humphrey Bogart struggling to introduce a basic civil law course into public schools..." (Jack Smith)

7. November 10

A Selection from the Cinematheque
With Carmen Vigil in Person

Carmen Vigil, film programer for the Cinematheque in San Francisco, will introduce the films on this program.

Green Mountain, 1973, 3 1/2 min., Small Events, 1979, 2 1/2 min., Lonesome Cowboy, 1979, 27 sec. by Tony Merrit who is currently on the faculty of the S.F. Art Institute. His work is heavily influenced by European narrative cinema, particularly Godard's reflexive cinema.

Continuity in Aggregates for Sight and Dreams, 1980, Gerstein, 24 min. In essence a cityscape...

Maternal Filigree, 1980, Sandra Davis, 23 min.--No description available.

In Transit, 1980, Forest Bell, 15 min.--No description available.

Monitoring the Unstable Earth, 1980, Michael Wallin, 20 min.--'a (re)collection, a cruel ordering of the elements of our external world', urban and rural imagery dominate, yet there is no qualitative comparison.

Dub Film, Doug Wendt, 4 min.--"Humor is the immediate hooker in the films of Doug Wendt." (Carmen Vigil)

8. November 17

Nelson, Delanda, Peterson

Fog Pumas, 1967, Gunvor Nelson and Dorothy Wiley, 25 min., B/W, sound--"An exploration of a woman's daily life and inner fantasies; they interpenetrate on a variety of levels...The mood is freely evocative, as meanings are suggested which are not always precisely fixed." (Fred Camper)

Incontinence, A Diarrhetic Flow of Mismatches, 1978, Manuel Delanda, 18 min., color, sound--"Incontinence is a distillation of 'Who's Afraid of Virginia Woolf?" with George and Martha rapidly switching locations, interpreters, and gender in a healthy disregard for the text...a comic nightmare, full of deformed hobgoblins popping in and out of scenes." (J. Hoberman)

The Rainbow Bridge, 1975, Victoria Z. Peterson, 43 min., color, silent--"Rainbow Bridge...reveals a particular attitude toward landscape...it was shot frame by frame, confronting the audience with 16 images per second...the screen shudders and pulsates under her barrage. Yet, a definite compositional order emerges..." (Noel Carrol)

"Vicky Peterson's film is superb demonstration of single frame and the persistence of vision...this is not the first or last time we see single frame superimpositions in film--but The Rainbow Bridge displays about the most elaborate use of this technique." (Jonas Mekas)

9. November 24

Richard Leacock in Person

Richard Leacock is professor of cinema in the Massachusetts Institute of Technology's Dept. of Architecture and head of the department's film/video section, is a leading master of the cinema verite movement, co-founder of Leacock-Pennebacker, and a professional film-maker.

Leacock developed a lightweight tape recorder for Time-Life in 1960 that led to a new wave of "cinema verite" or direct cinema; for the first time sound and picture could be recorded together with mobility on location.

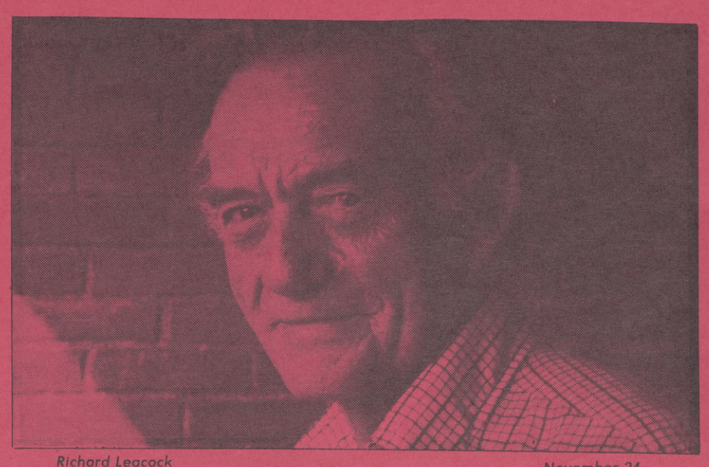
Henri Langlois, head of the Cinematique Francis wrote of Primary, this is one of the most important developments in documentary films since Lumiere. Of his film A Stravinsky Portrait, the L. A. Times wrote, "It lets the subject and the music speak, without interference, without editorializing, without prettification, eloquently and brilliantly."

The New Statesman wrote of Leacock, "He is an artist of the actual, genuinely being there at the crucial moment and somehow editing the resulting footage so you feel his function as more midwifely than anything else."

Tonight's program will include: Jazz Dance, 1954, 20 min., Toby and the Tall Corn, 1954, 7 min. (excerpt), Bernstein in Israel, 1958, 7 min. (excerpt), Primary, 1960, 30 min., Happy Mother's Day, 1963, 30 min., Queen of Apollo, 1969, 12 min.

Carmen Vigil *November 10*

Supported in part by a grant from the National Endowment for the Arts.



Richard Leacock *November 24*

10. December 1

Testament of Orpheus
By Cocteau

The Testament of Orpheus, France, 1958, 83 min.B/W.

"Cocteau's last film is an artistic testament, filled with images that sum up his career. In The Testament of Orpheus he plays his own hero and completes the full circle back to his first film, The Blood of a Poet, where, in a semi-surrealistic style, he exposed the relationship between the artist, his dreams and his art. Later, Cocteau appropriated the myth of Orpheus in his pursuit of the problem of creativity. One of the central episodes of The Testament of Orpheus features a trial of the poet in which he is condemned to life by Maria Casares and Francois Perier, two of the principal performers in the earlier film...Jean Marais, Cocteau's favorite actor, appears as a blind Oedipus. Yul Brynner, Charles Aznavour and Pablo Picasso make brief appearances in Cocteau's playful yet oddly moving farewell to art." (Charles Affron)

11. December 8

Open Screening

Local filmmakers are invited to bring their work and share it with an audience of their peers. Both students from the University and filmmakers from the community are welcome. Films can be in 16mm, Super 8, Super 8 sound or Regular 8mm formats. No admission charge, no entry fee.

We hope that this evening will give young filmmakers a chance to see their films on a large auditorium screen and allow them to show their films to an audience other than friends, classmates, and instructors. It is a chance to meet other filmmakers, see possibilities and styles different from your own, and to offer your images to filmmakers and interested viewers.

Please come early if you have a film so that we can arrange the order and determine the length of the program, or contact Don Yannacito in Film Studies during the week prior to the screening.

OASIS

LOS ANGELES INDEPENDENT FILM
FALL 1980

SEPTEMBER 21

MIKHAIL KALATAZOF - *SALT FOR SVANETIA*
Early ethnographic look at a mountain-locked valley where the Stone Age remains a way of life. *U.S.S.R. 1930*

LUIS BUNUEL - *LAND WITHOUT BREAD*
An extraordinary sociological and anthropological document of the unique district of Los Hurdas near the Portuguese border of Spain. Its inhabitants have existed on the products of exhausted soil and have been undernourished for centuries, living in subhuman conditions and developing no recognizable culture. Produced and directed by Luis Bunuel. Cinematography by Eli Lothar. *Spain 1932*

SEPTEMBER 28

JOHN BALDESSARI - IN PERSON
TITLE
Well known California artist, with a new body of work, including his latest film *Title*, "Perhaps the best way to explain this film is to view it as a primer on beginning filmmaking that isolates the elements of cinema, i.e., the presentation of a person or object in isolation and relationship, lighting, dialogue, movement, time, and so on. The last part of the film brings all of these elements together for standard movie scenes that are unrelated. It stops before it becomes a narrative movie." J. Baldessari

OCTOBER 19

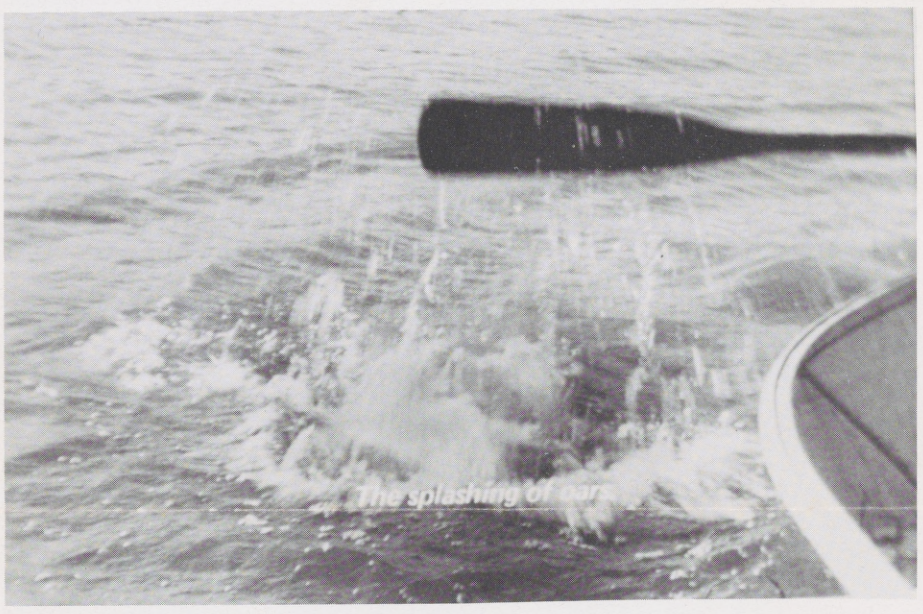
BIRNBAUM/HASLANGER/KELLER

DARA BIRNBAUM, Kinescope Films
(A) DRIFT OF POLITICS
TECHNOLOGY TRANSFORMATIONS
KISS THE GIRLS: MAKE THEM CRY

MARTHA HASLANGER
CIRCUS RIDERS

MARGIE KELLER
DAUGHTERS OF CHAOS
SIX WINDOWS
ANCIENT PARTS AND FOREIGN PARTS

Birnbaum pries apart existing cultural artifacts to focus on their depiction of women. J. Hoberman
Martha Haslanger's *Circus Riders* deals with the art of storytelling, the needs that give rise to it, and the deceptions and mysteries it perpetuates. Margie Keller's *Daughters of Chaos* is a meditation on female adolescence.



John Baldessari

OCTOBER 5

ANN ARBOR FILM FESTIVAL 1978-80
A selection of the best work from past Ann Arbor Festivals by former programmers John Nelson and Gerry Fialca.

JORDAN BELSON - *MUSIC OF THE SPHERES*, **BILL FERRIS -** *HUSH HOGGIES HUSH*, **WILLIAM BLANCHARD -** *SOO LOCKS*, **MIKE CONNER -** *ZIT LIFE*, **LARRY CUBA -** *TWO SPACE*, **RUFUS B. SEDER -** *LIVING IN THE CITY*, **DAN DUNNERDALE -** *CEETOLOGY*, **PAUL GABLICKI -** *FIVE IMPROVISATIONS*, **JOHN NELSON -** *107½*, **DAVID EWING -** *THE TROUBLE WITH THREAD*, **ROB ZIEBELL -** *SMILE AND RELAX*, **BRUCE CONNER -** *MONGOLOID*, **ANDY MYERSON -** *MYSTIC MUNDANE*, **RON SAX -** *THESE AREN'T MY FLOWERS*

OCTOBER 12

BRUCE BAILLIE
SHOW LEADER
ALL MY LIFE
DAY ASHORE
INTRO FOR RR
ROSLYN ROMANCE

"Bruce Baillie's films are as American as apple pie... Baillie cuts himself adrift in the land - its history, ideology, topography - in that tense spirit of Otherness inhabiting our long skein of wanderer-thinkers." P. Arthur, *Film Culture.*

Roslyn Romance is an alegy to the town of Roslyn - the reality of the town: "planting, harvesting, fixing houses, surviving. Yet the film contrives, partly by seeing them almost always through curtains of leaves, to suggest that this level of reality is a relatively transitory one." E. Callenbach

Bruce Baillie

OCTOBER 26

ETHNOGRAPHIC FILMS

AL CLAH - *INTREPID SHADOWS*
One of a group of films made by the Navajos in the mid 1960's. Margaret Mead has called this film "one of the finest examples of animism shown on film."

JEAN ROUCH - *LE MAITRE FOU*
The annual religious ceremony of the Hauka (West Africa) in which they enter a trance and are possessed by the spirits of Western technology and colonial power.

KEVIN CLAUTIER - *THE HIGH ATLAS*
Documentary of a Berber wedding in Morocco.

JOHN MARSHALL - *BITTER MELONS*
A comprehensive survey of the daily life of the Gwi San of Botswana. The film centers on Ukxone (oo-Ko-nay), a blind composer and musician, who plays the hunting bow and sings about the land, social life and animals.

R. L. BIRDWHISTLE - *MICROCULTURAL INCIDENTS AT 10 ZOOS*
Short film excerpts from around the world illustrating the interaction between family members and animals at ten zoos. It points up cross culture behavioral differences in families.

NOVEMBER 2

ROB DANIELSON - IN PERSON
THE HORSE SCIENCE SERIES
"Like the scientist, the filmmaker's vision ranges from the very small world we tend to overlook in our daily lives to the very large world which because of its scale we also tend to ignore... Rob Danielson believes in the power of seeing, in the importance of knowing through the eyes... He exhibits number in its simplicity, the celestial mechanics of the earth and the heavens, the changes in season, the wonders of coincidence and the harmony of things." Thomas Guadynsky & Diana David.

Pat O'Neill

NOVEMBER 9

SMITHSON/SERRA/OLDENBURG/MANGOLTE & CHILDS
ROBERT SMITHSON - *SPIRAL JETTY*
RICHARD SERRA - *RAILROAD TURNBRIDGE*
BABETTE MANGOLTE FILMS LUCINDA CHILDS DANCING - *CALICO MINGLING*
CLAES OLDENBURG - *POSSIBLY A SPECIAL ON THE BAG*
Sculptors, painters and performance artists are turning more and more to film and video as a vehicle for their work, sometimes as an ideal way to document their work, but also for the intrinsic elements of the medium.

NOVEMBER 16

JONAS MEKAS
OONA'S THIRD YEAR OF PARADISE NOT YET LOST
IN-BETWEEN
L.A.'s premiere of *Oona's Third Year of Paradise not yet Lost* (1977-79) Perhaps no other single figure has been as influential in the rise of the New American Cinema as Jonas Mekas...he is not only a tireless supporter of independent films, he is also one of its major artists. N. Carroll, *Soho Weekly News.*

NOVEMBER 23

SAINT CARMIN'S CHOICE
JOEL SINGER - *GLYPHIS II*
JACK L. WHITE - *J.A.C.L.W. & S.*
DOUG WENAT - *DUB FILM*
MICHAEL WALLIN - *MONITORING THE UNSTABLE EARTH*
CONTINUITY IN AGGREGATE FOR SIGHT & DREAMS
TONEY MERRIT - *SMALL EVENTS*

A selection of recent films from the Bay Area by the Cinematheque's guiding light, Carmin Vigil, in person.

DECEMBER 7

JEAN PIERRE GORIN - IN PERSON
POTO AND CABENGO
The author of *Tout va Bien* will be present with this new controversial work. ***Poto and Cabengo*** is about San Diego twins that developed their own private language.

DECEMBER ~~16~~ 14

PAT O'NEILL - IN PERSON
LET'S MAKE A SANDWICH - L.A. Premiere
FOREGROUNDS
SLEEPING DOGS
WORK IN PROGRESS
Pat O'Neill, a major figure in independent cinema will present his recent work including a special showing of 35mm work in progress. "What seems important is not so much the illusion, for its own sake (that is for the advantage of fooling the spectator), rather I prefer the flexibility of coming and going from illusion." P. O'Neill

OASIS shows are now being held at **LAICA DOWNTOWN** at 815 Traction Avenue. Admission $2.50; **OASIS** members $1.00. All shows are **SUNDAYS** at 8:00 p.m. (213) 559-5033

OASIS programs are funded in part from the National Endowment for the Arts.

The Los Angeles Independent Film Oasis
P.O. Box 27627
Los Angeles, CA 90027

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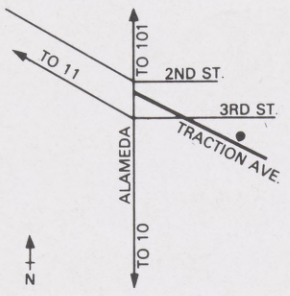

The 1981 Bay Area Filmmakers Showcase
Friday, May 1 through Tuesday, May 5, 1981

A Presentation of
The San Francisco Film Society*
In Association With **Super Time**
and **The Film Arts Foundation**

10 Evening shows ● 1 Midnight show
2 Free afternoon seminars ● 3 Afternoon programs

● **Admission:**
Evenings, $3.50 General Public
$3.00 Members of S.F. Film Society or Film Arts Foundation
Series Ticket: 5 shows for $15, General Public
5 shows for $12, Members
Afternoon programs: all tickets $2.00

No Advance Ticket Sales

For further information call **221-9055**

Filmmakers will be in attendance at most performances.

*The San Francisco Film Society is the year-round membership organization encompassing the **San Francisco International Film Festival,** the **Bay Area Filmmakers Showcase** and other Festival events.

Friday, May 1

7:30 pm

● **Were You There?** Three new films from Nguzo Saba Films Featuring:

The Facts of Life (1981, 30 min) Written and produced by Carol Munday Lawrence. Directed by Gilbert Moses. With Willie Dixon.

The Cotton Club (1981, 30 min) Written and produced by Carol Munday Lawrence. Directed by Stan Lathan. With Cab Calloway, Harold and Fayard Nicholas, Avon Long.

Oscar Micheaux: Film Pioneer (1981, 30 min) Written and produced by Carol Munday Lawrence. Directed by Robert Zagone.

9:30 pm

● **A Tribute to George Kuchar** Featuring:

Knockturne (1968, 10 min)

Eclipse of the Sun Virgin (1967, 10 min)

I, An Actress (1976, 10 min)

Wild Night in El Reno (1977, 5 min)

The Dress and the Woman (1980, 15 min)

The Nocturnal Emaculation (1980, 20 min)

Plus: **Below the Fruited Plain** (1966, 9 min) A film by Lenny Lipton, narrated by George Kuchar.

Saturday, May 2

2:00 pm

● **Brought to you by. . .** A selection of outstanding "sponsored films," designed to prove that good cinema and effective informational filmmaking are compatible. Featured are six imaginative, poetic films by Bay Area producers; the films happen to be "brought to you by. . ." some of America's major corporations. The program will also feature an historic look at the pioneer roles played by Bay Area filmmakers in the technical and artistic development of 16mm film production. The program will be produced by James Culp of James Culp Productions.

Featuring

Secrets of an Alien World, part 1 (1976, 29 min) Directed by John Verbeck. Produced by Bravura Films.

Men and the Sea (1975, 10 min) Directed by William Jersey

Rodeo (1970, 20 min) Directed by Carroll Ballard.

Sonata (1972, 25 min) Directed by Edd Dundas. Produced by Walter Landor Associates.

Clear as Mud (1979, 10 min) A film by Brian Narelle, Bill Couturie, Ernie Fosselius.

The Idea of America (1972, 22 min) Written and co-directed by Richard Gebhart. Co-directed and edited by Chris Hayden. Produced by Medion.

4:30 pm

Castro upstairs lobby, *free.*

● **Symposium I: The Art and Craft of Producing Creative Sponsored Films** Moderated by James Culp of the Information Film Producers of America. With Panelists Bill Jersey, Bob Kalsey, Paul Fillinger, and Brian Narelle of Korty Films.

7:00 pm

He Wants Her Back (1978, 116 min) Written and directed by Stanton Kaye. Photographed by Howard Smith. With Joe Cortese, Kate Lardner, Susan Anspach. **San Francisco Theatrical Premiere.**

Preceded by: **MX-80, Why Are We Here?** (1981, 3 min) Produced by Ralph Records, Directed by Graeme Whifler. Photographed by Phil Perkins. With MX-80.

9:15 pm

The Case of the Legless Veteran: James Kutcher (1981, 58 min) Directed by Howard Petrick. Photographed by Ashley James. Edited by Debra McDermott-Seligman and Howard Petrick. **World Premiere.**

Preceded by: **"X"** (1964, 20 min) Written, directed, photographed and edited by Dan Drasin. With Stan Van Der Beek. **US Premiere.**

After the Earthquake (1979, 23 min) Produced by Lourdes Portillo. Directed by Lourdes Portillo and Nina Serrano.

Saturday, May 2

Midnight

● **A Les Blank Premiere**

Sprout Wings and Fly (1981, 50 min) Directed by Les Blank with Cece Conway and Alice Gerrard. Edited by Maureen Gosling. Photographed by Les Blank. A portrait of the great North Carolina old time fiddler, Tommy Jarrell.

Preceded by two works in progress: **Werner Herzog in Peru** (1981, 14 min excerpt)

The Polka Film (1981, 10 min excerpt)

Sunday, May 3

12:00 Noon

Castro upstairs lobby, *free*

● **Symposium II: Mixed Bag of Tricks for Field Production** A practical seminar on sound, lighting and camerawork, conducted by award-winning cameraman Dick Reizner. Presented by the Film/Tape Council of San Francisco.

2:30 pm

● **Spectrum I: Emerging San Francisco Film Artists**

Speed (1980, 3 min) A film by Phil Hopper

Azure (1979, 3½ min) A film by Jodie Maier

Red Devil (1981, 4 min) A film by Tim Holland and Ken Fischer

Livestock County Fair (1981, 12 min) A film by T.M. Christopher

Reno Hotel (1981, 15 min) A film by Kathleen Beeler

Mateo (1980, 17 min)
Directed by Clay Kelton

Dan's Motel (1981, 27 min) A film by Jerry Barrish. With George Berg, James Rudolph.

Castro Theatre: Castro at Market Street, San Francisco
Super Time: Channel 26 TV, May 5, 10, 17, 21

Bay Area Filmmakers Showcase

4:30 pm

- **Spectrum II: Emerging San Francisco Film Artists**

Beat It (1980, 4 min) A film by Elizabeth Sher

L'Esprit (1979, 4½ min) A film by Luis Perez, photographed by Marty Rosenberg

Cake (1980, 3 min) A film by Helen Caswell

Umbra (1980, 18 min) A film by Erich Seibert

Deck the Halls (1981, 17 min) Directed by Christina Crowley. Written and produced by Nancy Graham, photographed by William Zarchy, edited by Susan Slanhoff. With Don West, Charlotte Stewart

Monitoring the Unstable Earth (1980, 20 min) A film by Michael Wallin

Transfusion (1979, 35 min) A film by Marc Huestis

7:00 pm

- **Bay Area Animation,** Presented in association with A.S.I.F.A.

Common Loss (1980, 15 min) by Doug Haynes

Snowsound (1976, 1 min) by R.R. Dvorak

Art Time (1980, 8 min) by Dan McHale and Jon Bloom

Lillian La Roo (1980, 1 min) by Lorraine Weese

Aura Corona (1974, 4 min) by Dennis Pies

God Film (1976, 1 min) by Gil Beach

Birds' Eye View (1980, 4 min) by Deborah Short

Swan Creek Fantasy (1980, 4 min) by Bonnie Borucki

Intermission (1981, 1 min) by Michael Rudnick and Rock Ross

Calling All Girls (1981, 4 min) by Gary Gutierrez

—plus—

- **A Special Tribute to Sally Cruikshank,** *featuring:*

Ducky (1971, 2½ min)
Fun on Mars (1971, 4½ min)
Chow Fun (1972, 4½ min)
Quasi at the Quackadero (1975, 10 min)
Make Me Psychic (1978, 8 min)
Quasi's Cabaret Trailer (1980, 3 min)

9:00 pm

- **Coppola and Lucas: First San Francisco Films**

Film-Maker (1969, 45 min) A film by George Lucas on the making of Francis Ford Coppola's **The Rain People.**

The Rain People (1969, 101 min) Written and directed by Francis Ford Coppola. Photographed by Wilmer Butler. Edited by Blackie Malkin. With James Caan, Shirley Knight, Robert Duvall.

Preceded by: A ten minute pilot for Phil Schuman's feature documentary on the making of **Raiders of the Lost Ark,** produced by George Lucas and directed by Steven Spielberg. (1981)

Monday, May 4

7:30 pm

- **Images From the East**

Featuring:

River of Constant Flowing (1963, 5 min) A film by Marvin Becker

The Gardner of Eden (1980, 8 min) Written and Directed by James Broughton. Photographed by Joel Singer. Featuring Bezis Bawa. Filmed in Sri Lanka.

Kheturni Bayo: North Indian Farm Women (1980, 19 min) A film by Sharon Wood.

Suzhou (1981, 28 min) Produced by Sue Yung Li. Directed by Sue Yung Li. Photographed by Phillip Greene.

China: Land of My Father (1979, 28 min) Written, produced and directed by Felicia Lowe. Photographed by Sam Lopez, edited by Kenji Yamamoto.

9:30 pm

- **Alumni Night: San Francisco State Film Department**

Five films by mid-sixties graduates of the renowned school of filmmaking.

Putting Up the Pickles (1981, 28 min) *World Premiere* A film by Yasha and Carrie Aginsky. Photographed by Yasha Aginsky and Steven Lighthill. With San Francisco's amazing Pickle Family Circus.

Heavy Metal (1979, 11 min) A film by Scott Bartlett

Pork Lips Now (1980, 15 min) Directed by Ernie Fosselius. Produced by Ernie Fosselius and Bill Couturie. Photographed by John Fante. (new, 15 minute version)

Ephesus (1965, 22 min) A film by Fred Padula

Goodnight Miss Ann (1978, 28 min) A film by Augie Cinquegrana, photographed by Mickey Freeman.

Tuesday, May 5

7:30 pm

The Day After Trinity (1980, 88 min) Produced and directed by Jon Else. Written by David Peoples, Janet Peoples and Jon Else.

Preceded by:
Suicide (1979, 3 min) A film by Sim Sadler

America Is Waiting (1981, 3½ min) A film by Bruce Conner

9:30 pm

The White Dawn (1974, 110 min) Directed by Phil Kaufman. Written by Phil Kaufman and Tom Rickman. Photographed by Michael Chapman. With Warren Oates, Timothy Bottoms, Lou Gossett.

Preceded by:
Our Trip (1981, 4 min) A film by Barbara Hammer

Balances (1981, 9 min) Produced and directed by Whitney Green. Photographed by Jon Else. Edited by Kristine Samuelson. Dance Choreographed by Tomm Ruud. Dancers: Tomm Ruud, Allyson Deane, Nancy Dickson.

Super Time Schedule

The following works by Bay Area filmmakers will be presented by Super Time—the Bay Area over-the-air subscription TV company, broadcasting on Channel 26:

Tuesday, May 5

7:00 pm

The Black Stallion (1979, 100 min) Directed by Carroll Ballard. Produced by Fred Roos and Tom Sternberg. Executive Producer, Francis Ford Coppola. Photographed by Caleb Deschanel. Edited by Robert Dalva. With Kelley Reno, Mickey Rooney. (preceded by **Livestock County Fair)**

9:00 pm

Divine Madness (1980) Directed by Michael Ritchie. Produced by the Ladd Company. Starring Bette Midler. (preceded by **Calling All Girls)**

10:45 pm

Who'll Stop the Rain (1978, 126 min) Directed by Karel Reisz. Written by Judith Rascoe and Robert Stone, adapted from the novel *Dog Soldiers,* by Robert Stone. With Michael Moriarty, Tuesday Weld, Nick Nolte. (preceded by **Speed**)

Sunday, May 10

9:00 pm

Quilts in Women's Lives (1980, 28 min) Directed by Pat Ferrero. Photographed by James Culp.

9:30 pm

Annapurna (1980, 45 min) Directed by Dyanna Taylor, Marie Ashton. Photographed by Taylor. (An interview with filmmakers Ferrero and Taylor follows the film.)

Sunday, May 17: repeat of **Divine Madness** at 8:30 pm.
Thursday, May 21: repeat of **Who'll Stop the Rain** at 11:00 pm.

For more information on Super Time and how to receive it, call **875-1211.**

KQED 9
KQEC 32
KQED-FM 88.5

500 EIGHTH STREET
SAN FRANCISCO, CALIFORNIA 94103
415 864-2000

Publicity at last! Here are your copies of station-generated publicity for FRONTAL EXPOSURE. FOCUS magazine is mailed to over 135,000 households (see pages 60 and 67). The monthly schedules are sent to more than 180 Bay Area press sources, including libraries, museums, colleges and universities.

Many thanks for your interest and support. Keep up the good work.

Sincerely,

The FRONTAL EXPOSURE Staff

The Frontal Exposure Staff

enclosures

KQED SPECIALS

PUBLICITY DEPARTMENT KQED INC. 500 EIGHTH ST SAN FRANCISCO CA 94103 415-553-2215

1 May 1981

FOR IMMEDIATE RELEASE:

Contact: Jane Muramoto
(415) 864-2000

KQEC "FRONTAL EXPOSURE"
APRIL HIGHLIGHTS

Frontal Exposure takes a hiatus for the next few months -- so don't miss the weekly specials for June (Saturdays at 10:00 p.m. on Channel 32). They include Louis Sremac's hand-painted animated film "The Young Fisherman" (the 6th); five poetic and provoking works by videographer Richard Alpert "Post Time," "Opacity of Order," "Facture," "Video Self-Portrait," and "Shibboleth" (the 13th); Chris Felver's "Archive of the Living Culture: San Francisco Poets," the first installment of a longterm project on Bay Area poets, featuring Neeli Cherkovski, Harold Norse, Kayne McDonough, Lawrence Ferlinghetti, James Broughton and others; and highlights from the 1981 San Francisco Art Institute Film Festival, including Lambert Yam's impressionistic view of S.F.'s cable cars in "On the Track"; Doug Haynes' cutout animation "Common Loss"; an abstract analogy of life's fragility in "Monitoring the Unstable Earth" by Michael Wallin; and a look at middle America's secret sexual fetishes in "Ritual" by Andy Anderson (all on the 27th).

KQEC

FRONTAL EXPOSURE

REVISED LISTING (on back)

FRONTAL EXPOSURE -- A SHOWCASE FOR VIDEOGRAPHERS AND FILMMAKERS

listings for JUNE 1981

Saturday, June 6

10:00 - 11:00 p.m.

FRONTAL EXPOSURE #223

"THE YOUNG FISHERMAN"(Louis Sarmac 16mm 2 mins.)
A hand painted animated story of a boy and his found puppy.

"FILL IN" (Stefaan Janssen, 3/4 tape 10 mins.)
A visual tale of plans frustrated by bureaucracy, with an explanation about filling in the lines of the system.

"BE BOMBARDED" (Stefaan Janssen, 3/4 tape 7 mins.)
he blown state of the world. Who holds the cards, rolls the diee, and who wins.

"DISASTER VIDEO" (Stefaan Janssen, 3/4 tape,3 mins
A vehement speech from a bare talk show set about "them" and us, as well as their wishes for our conciousness.

"SWISS SKIS" (Steve Field 16mm 8 mins.)
Documentary on the Special Mountain Division of the Swiss Army on manouvers in the Swiss Alps, comparing recreational and practical skiing.

Saturday, June 13

10:00 - 11:00 p.m.

FRONTAL EXPOSURE #224

"POST TIME" (Richard Alpert 3/4 tape 1 min.)
A metaphor for a situation in which a person tries to control events which are inherently beyond control.

"OPACITY OF ORDER"(Richard Alpert 3/4 tape 3 mins)
An artist and a poet explore the question of how we understand our factual surroundings.

MORE**MORE**MORE**MORE**ON THE OTHER SIDE-----

KQEC 32 500 EIGHTH STREET SAN FRANCISCO CA 94103

FRONTAL EXPOSURE -- listings for JUNE 1981 (continued)

Saturday, June 13
(continued)

"FACTURE" (Richard Alpert, 3/4" tape, 8 minutes).
An artist's experience of the creative process.

"VIDEO SELF-PORTRAIT" (Richard Alpert, 3/4" tape, 1 minute).
An artist's video self-portrait.

"SHIBBOLETH" (Richard Alpert, 3/4" tape, 13 minutes).
A look into the sound and impact of the spoken language from East Coast to West Coast.

"AL EGGLESTON: MACHINIST" (David Weeks, 3/4" tape, 8 minutes).
Documentary portrait of a San Francisco machinist.

Saturday, June 20

10:00 - 11:00 p.m.

FRONTAL EXPOSURE #225

"NOW I LAY ME DOWN TO SLEEP" (Will Cloughley and Jane Blake, 16mm, 9 minutes). A surrealistic piece on relationship between a young woman, her lover and her grandmother.

"ARCHIVE OF THE LIVING CULTURE: SAN FRANCISCO POETS" (Chris Felver, 3/4" tape, 30 minutes). Portraits of local poets who read, discuss, expound on their art and the creative process. Includes poets Neeli Cherkovski, Kaye McDonough, Kirby Doyle and James Broughton.

(new listing)- "THANKSGIVING" (Terry Kauffman, 3/4" tape, 18 minutes).
An original screenplay revealing a family's insensitivity--complete with protagonist and humanistic elements.

Saturday, June 27

10:00 - 11:30 p.m.

FRONTAL EXPOSURE #226 **HIGHLIGHTS FROM THE SAN FRANCISCO ART INSTITUTE FILM FESTIVAL**

"ON THE TRACK" (Lambert Yam, 16mm, 8 minutes).
An impressionistic view of San Francisco's cable cars.

"UNTITLED" (Karen Barbour, 16mm, b&w, 8 minutes).
Figurative animation that humorously looks at American obsessions in business, politics, sports and diets.

"OBSTRUCTIONS" (Michael Emery, 16mm, b&w, 8 minutes).
A surrealistic film a la Maya Deren.

(new listing)- "7/5" (Kit Hellman, 16mm, 6 minutes). An unusual structuralist film with warmth.

"RITUAL" (Andy Anderson, 16mm, 20 minutes). A dramatic narrative about Middle America's sexual fetishes.

"UNTITLED" (Bill Yarrington, 16mm, 7 minutes). A geometric animated film.

"MONITORING THE UNSTABLE EARTH" (Michael Wallin, 16mm, 20 min.).
An abstract analogy on the frailty of the human condition.

"COMMON LOSS" (Doug Haynes, 16mm, 15 minutes). A cut-out animated film about losing childhood innocense.

KQECKQEC***KQEC***

For more information contact:

JANE MURAMOTO
ALLEN WILLIS
LETTY WONG
RACHEL SOLOMON

(415) 864-2000 ext. 323, 130

FRONTAL EXPOSURE

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KQECKQEC***KQEC***

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Chicago Filmmakers

UNDERGROUND BRIDGE

January & February at Chicago Filmmakers

SERIAL FOR LUNCH

Tuesdays & Fridays, Jan 11—Feb. 25

Tired of eating lunch at your desk or in crowded restaurants? Bring your brown bag to our lunch-time serials. On Tuesdays, follow the crime-busting episodes of **DICK TRACY,** along with spicy **BETTY BOOP** cartoons. On Fridays, join **FLASH GORDON** as he conquers the universe, with **SUPERMAN** cartoons as an added attraction. Shows at 11:45 a.m. with repeats at 12:15 and 12:45. Only $1!

OPEN SCREENING

Friday, January 7, 8 p.m.

Everyone is invited to bring their art films, home movies, found films, etc. Anything that can go through our 16mm, 8mm or Super-8 projectors will be shown. This is your big chance.

LOS HIJOS DE SANDINO

Chicago Premiere

Saturday, January 8, 8 p.m.

LOS HIJOS DE SANDINO (The Children of Sandino, 1982) by Fred Barney Taylor and Kimberly Safford is a poetic document of Nicaragua made on the occassion of the first anniversary of the Sandinista revolution in 1980. It is an intensely visual and emotional glimpse of the folklore and culture of the people and the transformation brought about by the revolution, and has been praised by the *Boston Globe* as "a splendid cinematic achievement." Additional short films by Taylor and Safford will be screened and one of the filmmakers will be on hand to discuss the films.

ANIMATOR DEANNA MORSE IN PERSON

Several Chicago Premieres

Friday, January 14 & Saturday, January 15, 8 p.m.

Michigan animator Deanna Morse will screen and discuss several of her short films, including **CHARLESTON HOME MOVIE,** in which she uses rotoscoping; **STARCYCLE,** about life, death and rebirth of a star as seen through a child's eyes; **HELP! I'M STRANDED;** and others. Morse's animations have garnered a variety of Michigan state and national awards. She has taught animation and film production at William James College since 1979. This program is co-sponsored with ASIFA/Central, the Chicago chapter of the International Animated Film Association.

CRYSTAL GAZING

Return Engagement

Friday, January 21 & Sunday, January 23, 8 p.m.

Laura Mulvey and Peter Wollen's **CRYSTAL GAZING** (1982) is a "narrative of despair in '80s Britain." Set in today's London, the film shows the impact of the Thatcher recession on a small group of characters. Nonetheless, the film has a comic appeal, bringing together post-punk music, surrealism, science-fiction, toy theatre, and post-structuralism into a series of unusual juxtapositions. Featuring Gavin Richards and Lora Logic. (92 minutes)

SAN FRAN FEST!!!

From the Beats to the Underground to the New Wave, San Francisco remains at the forefront of the avant-garde. This tribute to San Fran Cinema includes exciting new films, all Chicago premieres—with one exception. **PULL MY DAISY,** featuring San Francisco poets of the "Bohemian underground," returns from the fifties.

EMERALD CITIES

Chicago Premiere

Saturday, January 22, 8 p.m.

Rich Schmidt, director of **1988—THE REMAKE,** will be here in person to present his new feature **EMERALD CITIES,** which filmmaker Jon Jost describes as follows: "'Z', daughter of Ed Nylund, a Death Valley drunkard, has been raised on a television set, responsible only for keeping her father sober for 2 days over Christmas, during which time he plays **SANTA CLAUS** for the town of Trona, home of Boraxo. . . . We are plunged into a darkly comic nightmare in which Z escapes the desolation of her tawdry mobile-home prison in the company of Ted Falconi, the ghoulish member of the San Francisco new-wave band Flipper. Her father, unable to carry off his Santa Claus job, hitchhikes to the Bay, garbed in the fabled red and white, to find his daughter. Enroute he crosses paths with a variety of California's finest. . . . Interwoven with his 'story' is a giddy assembly of authorized frothings of the mouth lifted from our telecommunications system: Reagan and Al Haig make hilarious cameo appearances; a scientist calmly explains what would happen if a one mega-ton nuke were to land on downtown San Francisco; . . ."

GEORGE KUCHAR—THE COMEDY OF THE UNDERGROUND

Chicago Premiere

Friday, January 28 & Saturday, January 29, 8 p.m.

George Kuchar is the kid from the Bronx who, along with his brother Mike, grew up making parodies of bad Hollywood B-movies. He has since made his home in San Francisco, where he is an instructor at the San Francisco Art Institute and continues to make his outrageous off-beat films with his students. **GEORGE KUCHAR—THE COMEDY OF THE UNDERGROUND** (1982), by David Hallinger and Gustavo Vazquez and edited by Curt McDowell, is a documentary on this unique filmmaker and genuinely funny man. The film includes clips from several of Kuchar's films, as well.

HUNGRY I REUNION

Chicago Premiere

Friday, February 4 & Saturday, February 5, 8 p.m.

Tom Cohen's **hungri i reunion** (1981) documents the return performances of the comedians and musicians who first performed at the San Francisco nightclub in its heyday of the '50s and '60s, including Mort Sahl, Prof. Erwin Cory, Jonathan Winters, The Kingston Trio, Ronnie Schell and Jackie Vernon. Interspersed with the reunion are interviews and a film clip of a Lenny Bruce performance.

SAN FRANCISCO NEW WAVE

Chicago Premieres

Friday, February 11 & Saturday, February 12, 8 p.m.

DEAF/PUNK by Richard Gaidowski, a document of the S.F. Deaf Club with the Offs; **DEAD KENNEDYS LIVE** by Steve Schmidt, a performance at the Fab Mab; **JINX** by Mindaugis Bagdon, with the Avengèrs, Mutants, Dils, Sleepers and UXA, live at the Fab Mab; **THE RESIDENTS'—ONE MINUTE MOVIES** BY Graeme Whifler, cuts from the Residents Commercial album; **THIRD REICH & ROLL** with the Residents; **UNITS TRAINING FILM NO. 1** by Scott Ryser, found footage with a Units soundtrack; **SPEED** by Phil Hopper; **FRICTION** by Tadashi Hersoe, the #1 punk band in Japan; **IN SEARCH OF** by Michael Connor, animation; **THE DEATH OF JIM MORRISON** by Tom Huckabee; and **TOO YOUNG** by Elizabeth Sher, a satire on rock promo tapes.

NEW FILMS FROM S.F. FILM ARTISTS

Chicago Premieres

Saturday, February 19, 8 p.m.

A program of films from the last three years, programmed by Dominic Angerame. **EPHEMERALITY** by Marion Wallace; **BENEATH THE PLANET OF THE ROLLER SKATING BEES** by Mark Sterne; **THREE VARIATIONS** by Dean Snider; **AMBI-VALENCE** by David Gertein; **I'D RATHER BE IN PARIS** by Dominic Angerame; **CONQUEST PIECE** by Toney Merritt; **ASIAM** by Toney Merritt; **MONITORING THE UNSTABLE EARTH** by Michael Wallin; **LES ONDES** by Wendy Blair; **THIS IS NO PICTURE** by Dean Snider; **THE MYSTERY OF LIFE** (as discovered in Los Angeles) by Dominic Angerame; and **VESPUCCILAND,** The Great and Free by Rock Ross.

THE BEATS GO ON

Friday February 25 & Saturday, February 26, 8 p.m.

PULL MY DAISY (1959) by Robert Frank and Alfred Leslie was based on the third act of a play by Jack Kerouac called **THE BEAT GENERATION** and features S.F. poets Allen Ginsberg, Gregory Corso, Peter Orlovsky and Larry Rivers, with a brillant comic-poetic narration by Kerouac. With **ALLEN GINSBERG AND LAWRENCE FELINGETTI,** featuring readings of "Who to be King to," "Howl" and "Dog." Also with Phil Hopper's **BLADE RUNNER: A MOVIE,** based on a story by William Burroughs (and not to be confused with the Hollywood feature); and Mark Olmstead's **BURROUGHS,** a surreal portrait of the poet walking the streets of New York's Bowery, intercut with monster and porn footage blended via video. The last three films are Chicago Premieres.

Admission: $3, unless noted otherwise.

Chicago Filmmakers is supported in part by grants from the ILLINOIS ARTS COUNCIL, the NATIONAL ENDOWMENT FOR THE ARTS and the CHICAGO COUNCIL ON FINE ARTS CITYARTS II.

For information, call 329-0854

1983

Membership to Chicago Filmmakers is available at $20/year, which entitles you to: 20% discount on film screenings, performances, musical events and workshops; first class mailing of schedule of events; discounts on film magazine subscriptions; discounts on T-Shirts, books, etc.; invitations to members' screenings and filmmakers' receptions; and free parking. Ask about it!

601

Eye

A Photography Gallery

PRESENTS

FILMS

Friday June 15, 1984 8:30 p.m. Admission $3.00

VISIONS OF AMERICA-THE VOYAGE ACROSS

Works by filmmakers George Kuchar, J.J. Murphy, Dominic Angerame, Michael Wallin, James Benning and Bette Gordon.

The Eye Gallery is pleased to present an evening of film dealing with the visual and mental experience of traveling across the United States. The films in this program explore the various experiences of time, distance, and environment as well as the memories or expectations of places visited. **Wild Night in El Reno** (1977) documents a thunderstorm as it rages in full fury above a motel on the southern plains. **Highway Landscape** (1971–72) is a fixed camera meditation on a silent stretch of road. **A Ticket Home** (1981) is a filmed journal of impressions from a trip home to the East Coast. **Monitoring the Unstable Earth** (1980) is a recollection and a reordering of events and landscapes filmed during travels in the western states. **The United States of America** (1975) is the record of a trip made from Chicago to New York to Los Angeles and back in eleven days undertaken for the purpose of making this film.

ALL ADMISSIONS $3.00

758 VALENCIA STREET, SAN FRANCISCO, CA 94110

(415) 431-6911

Eye
A Photography Gallery

Open: Thurs. - Sun. 1-5

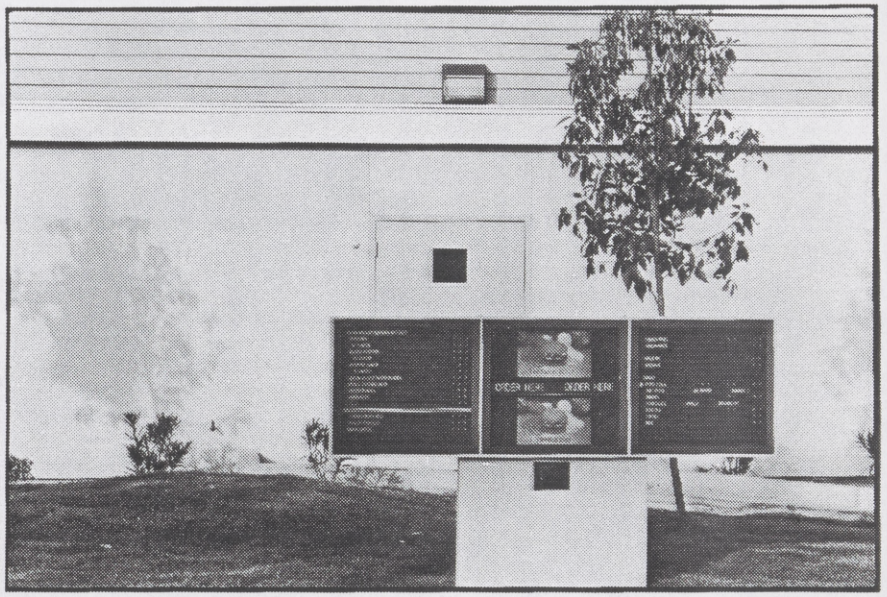
758 Valencia Street
San Francisco, CA 94110
(415) 431-6911

Funded In Part By A Grant From The Zellerbach Family Fund

JUNE 1984 SCHEDULE OF EVENTS

Photography on Exhibit — June 7 thru July 1, 1984.
Opening Reception — Friday, June 8, 1984, 7–10 p.m.

Lou Marcus — Color photographs depicting behind-the-scenes activities and areas in the nation's natural history museums.



Tom Ferentz — "Made For Taiwan" These B&W photgraphs of the southern California landscape were designed for exhibition in Taiwan in the fall of 1984. "They are intended as a kind of counter-propaganda move, concentrating on the ugly face of modern development."

Karen Zimmerly — An ongoing project of B&W photographs taken in small towns in Texas. "These are quiet relatively isolated places where people still live, but where the downtown areas are often abandoned or partially boarded up."

758 VALENCIA STREET
SAN FRANCISCO, CA
94110

Non Profit Org.
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San Francisco, CA
Permit No. 14809

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BENEFIT FOR THE EYE

An evening of audio, video, poetry and performance pieces performed by local artists as a benefit for the Eye Gallery.

"EYE CONTACT"

Sunday, June 10, 1984
6:30 pm – 10:00 pm $2.50 Donation

Featuring: Video artists EDWARD P. BARTHOLOMEW, LISÉ SWENSON, and MARSHA VDOVIN. Poetry by SCOTT McLEOD, ELIZA ROBERTSON and JOHN HIGH. Performance pieces by AMY ELLIOTT and EVA KÖNIG. Audio/voice piece by STEPHEN PERKINS and MICHAEL SHAY.

PLEASE ATTEND TO HELP SUPPORT ART IN OUR COMMUNITY.

Eye Gallery is a non-profit, artist-supported cooperative photography gallery.

POETRY

Thursday
8 p.m. $2 Donation

June 7
Ron Rodriquez
Diana George

June 21
Renny Pritikin
Bob Perelman

Texture Of

Light

Film Arts Foundation presents:

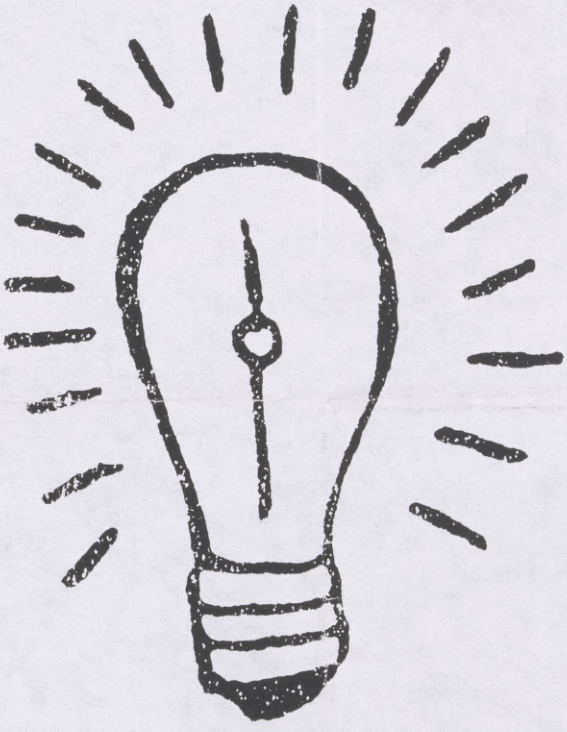
"Texture Of Light"

A program of short films covering light, flight and sight in September.
Thursday, Sept. 26 8 pm
111 Minna Street Galiery @ 2nd St.
$6/general; $5/FAF members

Program includes:
Autumnal Diptych by Rock Ross
Valentin De Las Sierras by Bruce Baillie
MM by Timoleon Wilkins
Nebula by Martin Klimek
Untitled by Ernie Gehr
Autumn Leaves by Donna Cameron
FFFTCM by Will Hindle
Glimpse of the Garden by Marie Menken
Invisible Pane by Michael Axinn
September to December by Steven Stahler
Monitoring the Unstable Earth by Michael Wallin
Program curated by Keith Arnold (Enter at Own Risk film series)

MICHAEL WALLIN
22 VICKSBURG
SAN FRANCISCO, CA
94114

Texture Of



Light

SEPTEMBER 26, 1996

@

MINNA ST. GALLERY

TEXTURE OF LIGHT

Autumn Leaves by Donna Cameron 1994 6 mins.

Nebula by Martin Klimek 1996 10 mins

Autumnal Diptych by Rock Ross 5 mins.

Invisible Pane by Michael Axinn 1995 10 mins.

Monitoring the Unstable Earth by Michael Wallin 1980 20 mins.

INTERMISSION

September to December by Steven Stahler 1989 10 mins.

MM by Timoleon Wilkins 1996 10 mins. PREMIERE SCREENING

Valentin de Las Sierras by Bruce Baillie 1968 10 mins

Untitled (1977) by Ernie Gehr 1977 5 mins.

FFFTCM by Will Hindle 1967 5 mins

Program curated by Keith Arnold (Enter at Own Risk film series: 1601 Belvedere Ave Berkeley, 94702)

FILMNOW

A Series of Avante-Garde and Independent
Film Screenings

February 9, 8p m L.A. meets San Francisco

"Saugus Series" by Pat O'Neill

"Monitoring Unstable Earth" by Michael Wallin

"In Pursuit of Illusion"
"Out in the Street" by Mark Sterne

" #17" by Kit Helman

Open Screening

Februray 23, 8p.m. Animation Avante-Garde

"Quasi at the Quackedero" by Sally Cruikshank

"A Man and His Dog Out for Air"
"Breathing"
"Blazes" by Robert Breer

"Our Lady of the Spheres" by Larry Jordan

"High Kukus" by James Broughton
"Ephemerality"
"Copyright 1980" by Marianne Wallace

Open Screening

February 28, 8p.m. 'Having Fun'

"Nocturnal Immaculation"

"A Reason to Live" by George Kuchar

Plus Films by Toney Merritt and Dean Snyder

Open Screening

February 9 and 23 showing at
The Co-Mizery Cafe
525 Laguna at Hayes Sts., San Francisco, 431-4640

February 28 Showing at
Fort Mason, Bldg. D, Room 390
931-3847